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awakening interest, but has assisted in bringing together the producer and the purchaser. It is reported during the year, February, 1912, to February, 1913, that the sales amounted to \$72,270.52, which goes to show a very real demand for artistic handwork skilfully executed.

The Society during the past year has sent out two exhibitions under the auspices of the American Federation of Arts.

Plans are now being made for an exhibition from the Danish Society of Artistic Handicraft of Copenhagen.



THE SALON OF THE CHATEAU DE BREAU

WALTER GAY

MR. WALTER GAY'S INTERIORS

BY A. E. GALLATIN

ONE enjoyed the opportunity presented during March in New York to view a collection of examples of Mr. Walter Gay's delightful art, which has now reached its full and ripe maturity. His *genre* subjects of former days have been entirely discarded and in their

place we have a succession of sumptuous interiors, mostly French and of the eighteenth century. On only very rare occasions does he portray anything but a salon, a library, a vestibule or a boudoir. Among the forty-one paintings and seventeen water-colors shown there



THE RED SOFA

WALTER GAY

was a view of a sunlit garden seen through an open window, a view of the house tops of some old houses in Paris and the façade of an eighteenth century pavilion, but all the rest of the pictures, with the exception of half a dozen decorative panels—Louis XV statuary in gardens—were interiors.

Walter Gay was born in Boston, in 1856, but he has long been a resident of France and his artistic output is not as well known in America as it deserves to be, for his genius is of an exquisite order. His work, however, is not unappreciated in this country, a number of the pictures in the exhibition having been lent by well-known American collectors, while the painter's "Green Salon," a delightful example of his consummate art, is the property of the Metropolitan Museum of Art.

These portraits of rooms, and this is what they are, besides being a record of

their owner's personality, are an entirely new note in art and a most engaging one. Vermeer's interiors of old Dutch houses, in Delft and elsewhere, with their quaint furniture, curious musical instruments and almost inevitable map upon the wall, are the most marvelously painted interiors in the whole range of art. The dignified and stately Georgian rooms which Hogarth delighted to paint are also masterpieces. But seldom, as is the case with Mr. Gay, has an artist painted a room entirely for its own sake, as the *raison d'être* of his picture; hitherto, as with Vermeer and Hogarth, a room was only painted to serve as a background to the composition. Jacques Blanche, whose "Salon Rose" is in the Luxembourg, is one of the rare exceptions.

Never do we even get a glimpse of the occupants of these salons of Walter Gay, for they are always deserted. But they are far from being unoccupied—it is only



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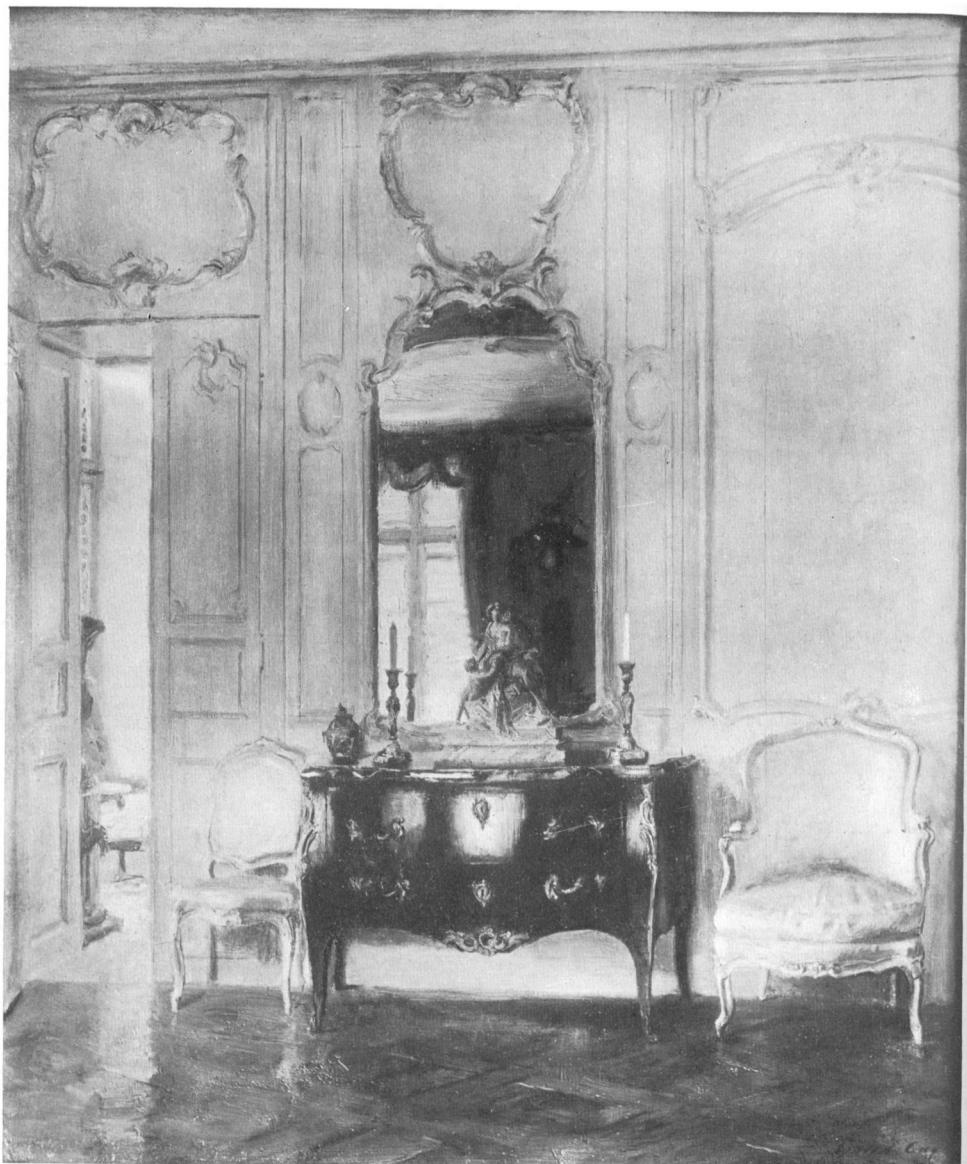
WALTER GAY

for the moment that those who inhabit them have stepped into the next room, or out into the blaze of sunshine that comes in at the low French window. The personality of the people who live in these châteaux has also been suggested and indicated in an extraordinary manner; we can feel their presence. M. Henri Lavedan has observed with much insight that the artist studies the physiognomy of inanimate things; that to him the faded silk of a sofa betrays confidences, reveals gay memories.

It is not only in the paneling of the rooms and in the marble floors of the vestibules that we find esthetic delight, but also in the wonderfully beautiful contours of the *meubles*: *bergères* covered with old faded silks, *tabourets*, *commodes*, *consoles*, carved and gilded tables of the Régence. On the walls of these salons are hung drawings in sanguine, with blue mats and old gilt frames, by

Boucher and Fragonard. Scattered about in great profusion, but arranged with unerring taste, we see wonderful old Chinese porcelain, mounted in carved and gilded bronze of the time of Louis XV, glorious red lacquer and lacquer of black and gold, spirited busts of terracotta, crystal chandeliers, ormolu clocks. In a word, we have preserved in these paintings the very essence of the art and the rare taste of this fascinating epoch. The rendering of all these various materials is amazing: how exquisitely portrayed is the porcelain in "Blue and White," lent by the Luxembourg, and how sympathetically have all the other *objets d'art* in the pictures been painted!

Arthur Symons has written somewhere that to him cities have souls: can not one also say that houses and rooms—certain ones at least—have souls also? Assuredly they have personality, and how marvelously this has been preserved in



THE MIRROR

WALTER GAY

the pictures under consideration; how very far removed they are from the tedious and uninteresting drawings of an architect, from the studies of a decorator, devoid of all charm. With such drawings they have absolutely nothing in common.

Considered merely for their painter-like qualities, these splendidly executed

canvases in sheer technique, in manipulation of pigment and in breadth of treatment rank their author very high among contemporary painters. These interiors, so bathed in atmosphere, possessing so much style, have nothing of the academic about them, neither is the brush-work and the execution merely clever and assertive, as is the case with so many

present-day paintings, especially in America. They would be delightful pictures to live with.

The water-colors, so transparent and so spontaneous, were a technical delight; we regarded them with the same pleasure that we do those of Sargent and Whistler, for in them there is a similar freshness,

gaiety and charm. How different these drawings were from the labored and heavy-handed attempts made by most of the members of a certain water-color society exhibiting in New York at the same time; these artists realized but very few of the possibilities and limitations of their medium.



SEAWEED

PAUL KING

THE FELLOWSHIP'S 1913 EXHIBITION

BY EUGÈNE CASTELLO

THE catalogue of the Traveling and Public School Exhibitions of the Fellowship of the Pennsylvania Academy of the Fine Arts, combined in the galleries of the Plastic Club and the Philadelphia Sketch Club and open to

the public from May 10 to 24, 1913, included the titles of 167 paintings in oil, water-color, chalk drawings and etchings, the work of seventy artist members. The collection as a whole impressed the impartial observer free from local in-